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A collision between the brothers and those who fear them.

By Mae Rice

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Lucy Hawthorne

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THE SHORTLIST

Report: Students in debt get to watch someone throw away their lunch
At citypages.com



HARREHA

THE STAT SHEET

22

Percentage of Minnesotans who believe Al Franken should remain in office, according to a KSTP poll

40

Minnesota's ranking among the fattest states in America, with Mississippi coming in at No. 1

50

Number of workers fired by Duluth's Essentia Health for failing to get a flu shot

\$16 million

Value of bonuses Toys R Us plans to pay its top 17 executives... if it can get a bankruptcy court to agree

"If you can say Tchaikovsky, you can learn to pronounce Bde Maka Ska."

Reader Angie Brodil responds to "Hennepin County commissioners vote to change Lake Calhoun's name to Bde Maka Ska," at citypages.com.

OFFICIAL NAZI PIZZA

WHEN PAPA JOHN'S suffered slow sales this fall, CEO John Schnatter, a ubiquitous advertiser during NFL games, was quick to blame players for their National Anthem kneeling protests over police brutality.

Fans shot back, contending Schnatter overlooked an intriguing lead in his quest to uncloak the reason behind the slumping sales: His pizza blows.

Yet this, in turn, has led the Daily Stormer website to name Papa John's the "official pizza of the alt-right," replete with a photo of a pie where the pepperoni was arranged to form a swastika. Schnatter is expecting a dramatic increase in delivery orders to mom's basement.

POPULAR STORIES

AT CITYPAGES.COM

THAT AWFUL SMELL

in Minneapolis-St. Paul lately, explained

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'GO BACK TO MEXICO'

Video captures racist Menards shopper in West St. Paul



FACEBOOK

Guadeloupe's heart sank. She's lived in Minnesota for 25 years. No one had ever spoken to her in such a bigoted manner.

Guadeloupe Castillo walked into Menards on South Robert Street in West St. Paul last week. The 28-year-old was in the market for a vacuum belt. She had her three children in tow—Evelyn, 4, Anthony, 8, and 11-year-old Bryan.

The quest for the belt proved fruitless, but not uneventful.

The two oldest Castillo kids were playing with a ball as they followed their mom. Guadeloupe mistakenly found herself in the big-box store's gardening department. She paused, trying to get her bearings. Evelyn and Anthony grabbed a comfy seat on a patio furniture couch.

Guadeloupe spotted a couple nearby. They looked like "they were shopping for something for their plants," she says. Guadeloupe sensed a weird energy. The man shot a disapproving gaze in her kids' direction.

"It was a bad kind of look, as if they were misbehaving," Guadeloupe recalls.

"Even though I was in front of them, I knew what my kids were doing and they weren't doing anything wrong."

Guadeloupe started walking away. Her children trailed. Guadeloupe noticed a disconcerting look on Bryan's face. She asked him if something was wrong.

Yes, Bryan said.

The plant-shopping man in a Vikings camouflage jacket had told the two youngest kids, "Don't touch stuff if you're not going to buy it," according to Guadeloupe.

That raised Guadeloupe's maternal hackles. She went back to where the kids had been sitting just to make sure the couch wasn't damaged. The furniture was unharmed, save for a cracker Anthony had left behind. Guadeloupe picked it up.

She also had a piece of advice for her fellow shopper.

"I told him, 'If you see my kids doing something wrong, you talk to me, not them,'" Guadeloupe says.

"Go back to Mexico!" the man shot back.

Guadeloupe paused. Did she just hear what she thought?

"Excuse, me," she said. "What did you just say?"

"Go back to Mexico," he repeated as Guadeloupe's smart phone captured the exchange on video.

Guadeloupe's heart sank. She's lived in Minnesota for 25 years. No one had ever spoken to her in such a bigoted manner. Moreover, this was near the west side of St. Paul, home to a Mexican community that dates back a century.

She wanted to tell the man off. She also didn't want her kids to see her cry. Guadeloupe took them and left—without the vacuum belt.

She hasn't reported the incident to the company. Messages left for the store's general manager were not returned.

More than a week has elapsed. When Guadeloupe feels the need to cry, she'll go into a bathroom or closet in her Inver Grove Heights home until the tears stop rolling.

She wants to use the incident as a teaching moment, but she has yet to figure out how.

"My oldest, he understands," she says. "But my little one, she thinks the man got mad about a cracker." —CORY ZUROWSKI

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The week before school started at the University of Minnesota, frat row came suddenly, almost violently to life.

Rae Sremmurd blasted from a speaker, and University Avenue looked to be caught in a hailstorm of Solo cups. At Delta Tau Delta, brothers grilled and milled while girls with gleaming hair played cornhole. It was the first football game day of the season, and almost everyone wore unisex “gopheralls”—striped maroon-and-gold overalls that look like they’re from a school-spirited prison.

I’d heard Delta Tau described as a libertarian frat. To show support for the Second Amendment, it sometimes flies a flag with a gun on it. On election night in November, the brothers reportedly played Kool and the Gang’s “Celebrate” in the wee hours.

They’re also next door to the East River Co-op, a house where young people live together in organized liberal chaos. It’s like a frat, in a way, but co-ed, and without a national headquarters looming in the background.

You can tell it’s different on sight. Frats have manicured lawns, shiny grills, porch chairs branded with Greek letters. The co-op’s yard is a tangle of foliage. A beige couch, not unlike a potato, sits on the porch. On that first game day, it was accompanied by a menagerie of eight wooden signs, wrapped in barbed wire or chained to porch pillars. “FRAT BOYS STOP RAPING PEOPLE,” read one. Another, about the size of a sandwich board: “STOP PROTECTING PERPS + SILENCING SURVIVORS.” Still another flag-sized sign proclaimed in pink caps, “THIS STREET IS A DANGER TO HUMANITY. FRAT BOYS ARE 3X MORE LIKELY TO SEXUALLY ASSAULT THAN OTHER COLLEGE MEN!”

A co-op resident made the signs back in February, shortly after the Minnesota Daily ran a story on a series of sexual assaults at a frat. She hoped to “put the frats on blast” for enabling sexual violence. Even months-old and rain-damaged, her signs made the stucco co-op look like it was ceaselessly screaming.

Rush week, the five days each fall when frats recruit new members, was starting soon. As institutions, frats are at their most vulnerable and self-conscious during this time. No one will join without first seeing them as cool and fun and non-sinister. Would recruits ask awkward questions about the signs? Would frat guys get mad?

A random moon-faced guy at Delta Tau, shirtless under his gopheralls, declined to speculate. He wasn’t supposed to comment on the signs, he told me pleasantly. (He was not the first or last to tell me this.) Behind him, a clear hose snaked down from an upper-story window—a three-story beer bong, he explained. We

Battle on Frat Row

A collision between the brothers and those who fear them

— BY MAE RICE —



Kayla Pederson's assault was one of the incidents that prompted River Co-op's protest signs.

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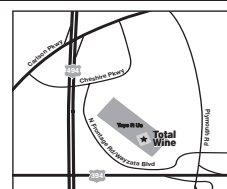


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LUCY HAWTHORNE

laughed. *Frat row is fun*, I thought. I also thought, *Someone's going to drown in that*.

* * *

Just by not being a frat, the co-op has always been at odds with its neighbors. Last summer, before the signs went up, someone cut down a chest-high stand of sunflowers in the co-op's yard, and frat guys have long tried to steal the bike mounted above the door. (It's like the sword in the stone, a co-opper observed.) The hijinks flow both ways, if not in equal measure. The co-op has room for 29 residents, and there are 1,700-plus frat guys. Still, a co-opper once stole a porch chair from a frat, and they would steal Delta Tau's gun flag if they weren't afraid of getting shot.

When the co-op's signs went up in February, though, things changed. Vandalism skyrocketed. The house was egged, and many signs were smashed or stolen. Strangers had always drunkenly peed in the co-op's yard, but they were growing more intentional, harder to shoo away. One resident stopped sitting on the porch alone, worried about harassment from drunk passersby, "always white males." She didn't know if they were in frats, but she had heard them yell "slurs" and "phrases suggesting [co-op residents] needed to be sexually assaulted."

It was the frats, though, that complained to the school.

In his Facebook photos, Simon Beck looks like Tom Brady. He's the president of the Interfraternity Council (IFC), the body that governs all but one of the frats with houses—or the "white frats," as some rightly call them. (The U's fraternities are 85 percent white, and many students of

color are in multicultural frats without houses.) Beck submitted an official complaint to the U about the co-op's signs. In an email, he explained that the signs featured "anti-fraternity rhetoric," as if this were an acknowledged type of hate speech.

The school investigated Beck's complaint, but found the co-op wasn't breaking any rules. The signs stayed up. Frat guys weren't happy.

"They hated it," said George Abdallah, a lanky ex-Alpha Tau Omega brother. "They're just upset that an organization is attacking their culture, their identity, their family."

The signs did prompt spirited discussion. "There were a few that agreed with the signs, that it was a big problem that needed to be addressed," said Caleb Walters, a double-major in microbiology and genetics who was last year's Phi Sigma Kappa president. "Others straight up were angry and just, 'Screw this, screw that, this is bullshit.'"

Walters wasn't angry. Neither was Abdallah. In fact, Abdallah went to a spring march against sexual violence on frat row. It pissed off some brothers so much they told him to "fucking quit" the frat, but he ignored them. He cares about consent. He says he always asks before he kisses a girl—and he kissed a lot of girls when he was in ATO.

Still, Abdallah breathed an "exhausted sigh" when he saw the co-op's signs. As a "millennial Arab Californian," Abdallah, who's Lebanese, has always been liberal. He joined ATO, in part, because the frat's president was a Bernie Sanders supporter. "Co-op people are my people," he said. "I just hate the way they're going about it." He thinks the signs alienate potential

Vandalism skyrocketed when the signs went up at the co-op.

allies, and could, over time, strip Greek life of its more reform-minded members, leaving behind only "the shit."

Walters' frat shares a parking lot with the co-op, and he could easily pose as a member. He had shoulder-length hair when I met him in August, and he was once a competitive gymnast. Walters had been to a storytelling event at the co-op, and he knew that residents "didn't like overgeneralizations... [or] harmful stereotypes." But weren't the signs exactly that?

A co-opper he spoke to worried about that too, he said, but told him it was more important to "bring light to the issue." When we met, Walters had largely shrugged off his discomfort. He'd just invited the co-op and the other nearby frats to co-host a block party. The co-op replied to him before any frats did. To his surprise, they said yes.

* * *

The co-op didn't make the signs cooperatively. One resident made them alone after two frat scandals at the U. (She asked to remain anonymous to avoid harassment from frat guys, school administrators, and "red pill bros." We'll call her S.)

First, in January, an image of degrading handwritten notes on *The Bachelor* contestants surfaced on Twitter. They were reportedly the work of Delta Chi brothers, honing their *Bachelor* brackets. Many viewers treat *Bachelor Nation* shows like March Madness, betting either money or



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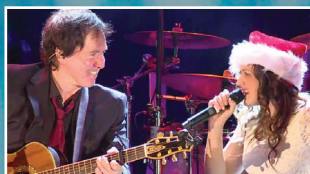
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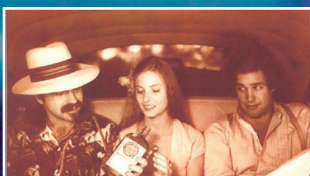
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chunks of dignity on their outcomes. The notes termed one female contestant a “slut,” another a “chink” with “nice tits.” They went viral.

Then, in February, the Minnesota Daily published an exposé on Delta Upsilon brothers accused of sexual assault.

S. was “constantly feeling unsafe” on frat row. During her sophomore year, she says, she was raped by a partner. She knew plenty of people who’d had similar experiences with frat guys. She’d also heard about Abby Honold’s case.

In 2014, Honold—a 19-year-old undergrad at the U—was raped twice by a Sigma Phi Epsilon brother. They met at a party in the courtyard at FloCo apartments, an upscale complex near campus where leases include free tanning. The brother, Daniel Drill-Mellum, lived across the street, and invited Honold to go to his place and help him pick up some liquor. When they were alone in his apartment, he attacked her.

He reportedly laughed while he raped her, and shoved his fingers down her throat so violently he tore tissue inside her mouth. He was convicted of two counts of rape in Hennepin County court and sentenced to six years in prison.

S. was haunted by Honold’s case and others. So she made the signs with scrap wood and pink paint, which struck her as “cute and sassy and kind of ironic.”

Not everyone at the co-op was comfortable with them. Austin Young, a co-op president at the time, recalled receiving “a lot of complaints.” Koto Watanabe, a co-opper who moved to the U.S. from Japan as a teenager, found the phrasing of the signs “passive aggressive.” She wished their rhetoric could be more like “Black Lives Matter”: positive, while still calling out systemic issues.

Another co-opper felt that S., in an argument over consent, hadn’t gotten their consent for the signs. L.—who asked to be anonymous because her job “would not be pleased with my name being out there”—remembers S. telling fellow residents that anyone who criticized the signs was perpetuating rape culture and didn’t deserve to live in the co-op, even if they agreed with the signs’ underlying message.

S. doesn’t recall this, but remembers feeling “unwell” and frustrated with her housemates at the time. As for concerns her signage was overly general: “I literally could not give a fuck less about any frat guy who’s like, ‘I never raped anyone.’ You need to hear people’s anger.”

Last March, she moved out of the co-op. The signs remained.

* * *

The first day of rush week, a sunny Saturday, I saw a heated argument. It was outside Sigma Alpha Epsilon, a frat with two gold lion statues flanking its walkway, a few doors down from the co-op.

A lone, swarthy protester stood outside, lofting a sign that claimed the frat painted the lions “the color of the underwear of Virgins Deflowered” in the house. I heard a similar rumor, that the brothers painted the lions red every time one of them had sex. It sounded impractical. *Wouldn’t that require a lot of painting?*

The protester held a petition, with two signatures, to get the frat “out of here,” whatever that meant.

Two agitated frat boys argued with him. *His sign was wrong! They had just painted one lion maroon for game day, and left the other gold. School spirit!*

It was true. One lion was painted on game day, though it was more of a deep red than a maroon. Sign guy said the hue was obviously “panty red,” matching accounts he’d heard from “various sources.”

We don’t know where this rumor came from, the frat guys said. But you can’t just...

He could, of course, and he stayed, exercising his right to flip out about strangers’ virginities. I wished he was onto something. I could love a frat row whose biggest problem was bragging, via lion, about the consensual fucking of virgins. That’s not the frat row U of M has.

* * *

Kayla Pederson loved the co-op’s signs on sight. “I felt like someone was personally reaching out to me,” she told me over coffee.

The co-op’s signs went up right after the Daily published Pederson’s story. She’d filed a complaint with the U, claiming she’d been assaulted twice in one night by two different brothers at Delta Upsilon’s 2015 spring formal.

The formal was held in a cabin in northwest Minnesota over the course of several days. But it didn’t have enough beds.

The weekend first went off the rails when a frat boy lured her away from the group, Pederson says. He needed help finding his phone, she said, but when they were alone in a laundry room, he “came at me... I was kind of drunk at the time, so my first reaction was to kiss him back.”

Yet she couldn’t quite grasp what was going on. “Everything happened so fast.” The boy placed her on an air mattress, fingered her, and rubbed his face on her breasts, according to Pederson’s complaint. Pederson “did not touch [him] with her hands,” according to her complaint, and the encounter ended when she said she was uncomfortable.

(The brother did not respond to repeated interview requests. When City Pages reached out to his lawyer, Hillary Parsons, she declined to put us in touch with him. But according to documents from his university hearing, he says Kayla touched his penis over his pants, so he believed the moment was consensual.)

Pederson couldn’t leave the formal. It was hours away from Minneapolis. Later



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that night, she tried to sleep in a crowded bedroom. Another Delta Upsilon brother, who she says had wordlessly slapped her ass earlier in the evening, claimed the bed she was sleeping on as his. He seemed drunk. According to the second complaint she filed with the U, Pederson told him to find a new bed, but he instead crawled on top of her and started kissing and groping her.

She froze, afraid he would turn violent, then told him she had to go to the bathroom. It was around 4:30 a.m. In the bathroom, she stared blankly at herself in the mirror. She then found a chair and “just sat there until the sun rose... I think I was in shock,” she said.

(The Delta Upsilon brother did not respond to repeated interview requests. In his response to Pederson’s complaint to the U, he said he’d only had two or three beers that evening, and never slapped her ass, kissed, or groped her. He didn’t know if he slept in the same bed as Pederson, though conceded it was possible.)

A year later, she went public with her story, only to find herself isolated. Delta Upsilon had been one of her go-to hang-out spots, but many of its members rallied around the men. A girl in her friend group even dated one of the accused.

Ultimately, both men were found “responsible” for misconduct. (The school doesn’t use the term “guilty,” because there’s a lower burden of proof in a U hearing than in court.) One was expelled. The other was suspended for just over six months.

* * *

The co-op is cozy inside—a cross between the Weasley family’s home and a vegan cafe. The common area brims with squashy couches; the indoor bike rack is packed. An orange papier-mâché orb hangs in the common room like an indoor sun.

I first visited in June for one of the co-op’s bi-weekly house meetings. These begin with introductions. The mostly white residents, who favor Texas and patterned Patagonia fleeces, go around in a circle, saying their names; the pronouns they prefer to be referred to by, a signal of gender identity; and their house duties. Then, they answer a check-in question, like: If you could be a piece of kitchenware, what would you be? Throughout, they use special signals that simplify large-group conversations: silently wiggling your fingers, for instance, means “I agree.”

I felt like I had entered a secret world. I told them I would be a cast iron skillet. “I love that,” said Harper Ciha.

Ciha is entering her senior year, a first-generation student majoring in Gender, Women & Sexuality Studies. She owns at least two Hot Topic anime skirts: one decorated with Pikachu, the other with Sailor Moon characters.

Ciha was drawn to the co-op, in part, by the signs. They “spoke social justice to me.” She liked that they named concepts like “rape culture”—the bundle of myths and beliefs that make rape seem normal, not so bad, even flattering. She’s a rape survivor, she says, though she’s quick to note this doesn’t make her an anomaly. Ciha identifies as a transsexual woman. Roughly half of transgender people experience sexual violence in their lifetimes.

Other co-op residents noted that passersby, women especially, thanked them for the signs. One co-opper thought they made frat row safer. I didn’t even ask if the signs were worth it. The answer seemed obvious.

Still, nothing was simple. Mallory Mitchell, a yoga teacher who considered joining a sorority as an

Co-op residents said passersby, women especially, thanked them for the signs.

undergrad, noted the co-op couldn’t quite pin down why their parties were safer than frat parties. They’re similar in many ways: boozy, dimly lit, crowded with friends of friends. The co-op even owns a shot-ski. (“It’s the most bro-ish thing we have,” a resident said.) When I asked them how they would deal with an in-house sexual assault allegation, they weren’t sure. They’d take it seriously, but it had never come up.

“So far the biggest issue we’ve had to deal with is a fight over a couch,” co-president Ellery Wealot told me.

When I went to a second house meeting, turnout was lower, and vandalism was up. The co-op’s pride flag had been repeatedly stolen, and residents were reporting even fairly innocuous incidents to the police, building a paper trail in case something serious happened down the road. Watanabe wasn’t sure what each additional day of signage was accomplishing. She’d prefer feeling safe to “keeping old signs that everybody has probably already seen.”

Ciha thought rewording the signs could make sense. “I understand that the word ‘rape’ is very triggering for people,” she said. In other words, S.’s activism could dredge up other survivors’ traumatic memories.

This is not just hypothetical. In April, the U’s Interfraternity Council hosted Walk A Mile In Her Shoes, a fundraiser for victims of domestic and sexual violence. Danger Collective—an activist group that aims to end sexual violence and often protests the U’s frats—organized a counterprotest to draw attention to the walk’s perceived hypocrisy. Some Danger Collective orga-

nizers were sexual violence survivors, but other survivors complained that they felt triggered by the counterprotest. In activism, as in everything, you can't please everyone.

"We can't necessarily take the signs down, because then we lose and we stop fighting against sexual assault," Wealot said. "But then leaving them up opens all these other weird doors."

Case in point: Danger Collective planned to disrupt rush week, and the co-ops worried they'd get blamed for whatever happened. (Though co-ops share Danger Collective's goals, many of them are skeptical of the group's methods.) Some co-op residents thought the house felt unsafe in the summer, when frat row was a ghost town. How would they feel in September, after a confrontational protest?

* * *

Originally, the Danger Collective protest was a vigil, and a quiet one. The Facebook event said participants would be "silently recognizing and mourning with the many victim-survivors of fraternity sexual violence," starting at 9 a.m. on the Sunday of rush week. Activists gathered on the steps of the student union early, lighting candles and setting up signs. "Frats produce men who are 3x as likely to commit sexual violence," read one, echoing a sign at the co-op and at least two peer-reviewed studies.

Prospective frat members trickled past, ignoring the display. They were meeting in Coffman Union's Great Hall before heading off on house tours. The activists planned to unsettle them when they flooded back out Coffman's front doors.

There was just one hitch: Coffman has a lot of doors. Confrontation was not guaranteed. On the spur of the moment, the seven activists packed up and moved inside the building.

"Hey hey, ho ho! Rape culture has got to go!" they chanted at boys entering the hall.

The boys didn't look at the signs. They continued yawning and texting. Only one person engaged with the protesters: Ron Atkinson, an advisor in the Office of Fraternity and Sorority Life. He told them he supported Danger Collective's rights, but that campus police would arrest the group if they tried to get in the hall. Then he offered his card. Protest "loses its merit" if it's not starting a dialogue, he explained.

The word stuck with me: "dialogue." It suggested two parties, equals, working together to reach an understanding, a solution. It sounded nice.

After the boys were in the hall, the protesters stuck around, chanting at the closed doors for almost an hour. They texted while tripping over tongue-twister chants and laughed. An hour is a long time.

Finally, they discovered the meeting was over; boys were silently streaming out a side door. When Danger Collective moved to that door, boys started exiting through the

door the activists had just abandoned. Still, they kept at it—"Fuck the frats! Fuck the frats!"—until Coffman was empty.

I asked a lingering bro if the frat guys could hear the protesters when they were inside the hall. He said no; the meeting went "great."

He reminded me of something Abdallah told me. I asked him if frat leadership would talk to prospective recruits about the signs or anti-frat activists in general. He didn't think they'd feel the need. "The majority of the student body thinks the co-op's kind of like... radicals," he said. "They're radical lunatics."

* * *

During the 2016 election season, Ciha started having flashbacks. They were vivid images of the first time she was raped, causing such sharp physical pain in the center of her chest that she couldn't do her homework. In the flashbacks, she was 16 again, on a back road with a guy she met online. They were just north of her conservative hometown—Backus, Minnesota, population 250—fooling around in his truck. She was a virgin. "It went too far for too long," she said. "I didn't know that I had the power to tell him to stop."

But she felt too responsible to call the encounter rape, so for years afterward, she didn't. She went to college. She realized she was transsexual and started transitioning. She went on estrogen and testosterone-blockers—medications she'll be on for life—and came out to her roommates, all of them "accepting" football players.

"They didn't embrace it," she deadpanned, "but they didn't hit me."

Then the flashbacks started. She went to therapy, started using the word "rape." It helped. She's in healthy relationships now, she says. She's also scarred, literally. She has several dark diagonal stripes carved into her leg, and three crooked scar-bracelets around one arm. She did them herself, but she's careful to differentiate them from self-harm. They're "scarification," a form of body modification that's symbolic to her. Victimhood is the initial cut. Survivorhood is the scar.

"It's very beautiful to me," she said.

Minutes later, she mentioned the block party the co-op was hosting with its neighboring frats. To my surprise, she was excited for it. She saw it as a chance to make new friends. It was an unexpected moment of hope for the future of frat row.

* * *

Frats are portals into the past. Alumni give back to them so handsomely that at a national level, they're multimillion-dollar organizations.

Alums orbit the chapter houses, too. Over the summer, one alum—Don Powell, who gives his age as "a very active 72"—resigned as the U's Delta Upsilon chapter adviser

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in a 3,300-word email. In it, he mocked Pederson's claims, saying she "might as well have been at Disneyland and got fingered by GOOFY!" He expressed a desire to slap Pederson "across the face" to knock some sense into her.

As a counterpoint to her story, he attached two graphic photos of what sexual assault "usually" looks like. Both show the face of a middle-aged woman after her boyfriend sexually assaulted her armed with scissors. (The woman released the images to raise awareness of domestic violence.) The photos show her with a vivid purple-black eye, her face smeared with blood. Her mouth is so full of blood you can't see her teeth.

When I initially spoke with Powell, a Minneapolis native who lists "The Velvet Hammer" as his nickname on Facebook, he didn't apologize for his email comments about Pederson. He did, however, display great sensitivity to current Delta Upsilon brothers' feelings.

Delta Upsilon's international headquarters (IHQ) suspended the frat's U of M chapter in February, shortly after the Daily's story came out, and the chapter remains on probation. In August, the frat gave up the lease on their house. Membership has dropped to fewer than 10, and the remaining members have been criticized over their brothers' actions. As Powell put it, they've been "beat up to death... just torn apart."

Powell, too, has been criticized. IHQ suspended his alumni membership when his resignation email became public. In a statement, the frat called his comments "sickening and abhorrent," adding that they have "no place in our society." Powell never expressed concern for himself, but he grew more and more concerned about the remaining brothers.

"Please give them a chance to survive," he wrote, asking me to pull his initial comments from the record. I declined.

* * *

On the last night of rush week, Wealot saw something odd from the co-op's porch. A full marching band—complete with drums and sousaphones—was jangling down frat row. It was a protest, or maybe a dance party. Participants in ski masks and bandanas lofted a hot pink flag, adorned with cartoons of a knife and brass knuckles, and the message "KILL RAPISTS."

Others carried flaming torches, striking an eerie chord less than a month after Charlottesville. They flipped off the cop cars tailing them, sirens blooping sporadically, and shouted at the frat guys on their lawns.

Wealot felt it was a bridge too far. The co-op's signs were productively uncomfortable, but this was something else. "I have nothing against peaceful protest, but I find examples like this to not actually be peaceful," he wrote. "This is an effort to show... force and induce fear."

Wealot said the sentiment on the co-op porch that night was similar—roughly, "Hold on. Let's not kill anybody." To his and Ciha's knowledge, no co-oppers were involved in the event. After it happened, I noticed a blocky message stenciled on the sidewalk on University Avenue: "MAKE RAPISTS & RACISTS AFRAID."

In video footage, the frat boys don't visibly react. A strange passivity reigns on frat row. I saw it two nights before the marching band festivities, sitting on the co-op's porch hoping to catch a vandal. But I just watched boys walk by, single

and in flocks, ignoring the signs. One boy looked at them twice in quick succession, but he didn't say a word, let alone yell one. No one did. I imagined Atkinson's disappointment: no dialogue.

The implied goal of a dialogue is resolution, though, and sexual violence doesn't resolve cleanly. Both Ciha and Pederson have found that even when it ends, it doesn't. The aftermath is part of it, too: the not talking about it; the flashbacks; the friends asking you when you'll get over it; the reporters telling you, as I told Ciha, that she had experienced so much sexual violence that I just didn't have room for it all in the story.

Ciha started laughing. "Excuse me," she said, trying to stop. "I'm finding humor in it."

I told her not to apologize. Survivors get to laugh at absurdity and be alive, just like the rest of us.

This is a strength of the signs. They aren't alive. They never laugh, or co-host a block party. (The block party, incidentally, was postponed until spring.) They stay steadfastly furious at "PERPS" and their bros who don't hold them accountable. Sexual violence doesn't un-happen, and the signs don't calm down.

Or at least, they didn't for months. At the end of rush week, the co-oppers painted over several signs that were near-illegible from weather damage. The blank boards remained on the porch for weeks.

It's a logistical issue. It's hard to get co-oppers together to make non-urgent decisions, like what the new signs should say. But it's also hard to know what to say. Any new signs could spark a chain reaction that spirals into the future, beyond frat row, fizzling out who knows when. **CP**

He attached two graphic photos of what sexual assault "usually" looks like.

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BACK TO THE GRINDSTONE

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Jonathan Kayne
of Heritage Breads
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TONY NELSON

BY BETH DOOLEY

Jonathan Kayne, founder of Heritage Breads bakery in Hopkins, saws into an enormous four-pound miche. Its golden crust crackles with a wheaty, yeasty scent, yielding a dense, toothy, tangy slice. Elemental and strangely familiar, such bread sustained generations of American workers as the foundation of every meal.

Kayne is rangy, balding, and so tall that he stoops as he glides across his tiny kitchen. He opens the heavy oven door, revealing racks of rye that rotate amid the blasting heat, and inserts a digital thermometer into a rectangular loaf.

"Two-hundred-and-ten degrees," he says. "Just about perfect. But I want the crust to brown, so I'll leave them a bit longer. You just don't walk away or rely on buzzers. It's about paying attention."

Heritage Bread sells about 200 loaves a week—16 different seasonal varieties, plus focaccia and different rolls throughout the year. Many are spoken for in advance orders from customers across the Twin Cities metro region; others travel to locations as far-flung

as Seattle and even Belgium. The bread is leavened with a 100-year-old starter from a Bolivian baker and requires a three-day prep process of kneading, stretching, and shaping by hand.

"It takes time to develop flavor and texture," Kayne says in his lilting Australian accent. "But good, fresh flour is key. People don't realize the difference fresh flour makes. Flour is a food, not a commodity product." It was also, at one time, Minneapolis' chief export. The country's first flour mill, Washburn Crosby—the predecessor to General Mills—was established in 1874 along the banks of the Mississippi. And for a half-century, Minneapolis—"Mill City"—was known as the flour-milling capital of the world. Washburn Crosby milled Turkey red wheat, a tall, burnished brown grain planted by German Mennonites who settled in Kansas in the 1800s. (Turkey red, which shimmers in the sun, inspired the line "amber waves of grain"; its sheaves were minted on the backs of pennies until 1959.)

This first Washburn A-Mill exploded in 1878 when flour dust ignited. The grindstone operation was replaced by a state-of-the-

art roller mill to process "The World's Best Flour—Gold Medal." Roller mills removed the unsightly bran but damaged the flour's nutrient content, and by the 1930s General Mills began refortifying its white flour with niacin, iron, and vitamins—all nutrients that the old grindstone mill once left intact.

The most dramatic change in flour, however, relates to changes in the wheat plant itself. Shortly after World War II, wheat was hybridized to increase yields and expedite the harvest using enormous amounts of toxic fertilizers, pesticides, and plant growth regulators that control germination and strengthen stalks. It's sprayed with chemical protectants and insecticides, processed at high speeds that damage nutrients, then treated with conditioners and preservatives to prevent sticking. Those five-pound bags of bleached white flour in grocery stores? They're eternally "shelf stable." And some researchers suspect the plant's gluten structure was altered in hybridization, accounting for the spike in gluten-related health issues.

You won't find that flour in Kayne's baked goods. Instead, as he readies a loaf, he opens a bag of freshly milled Turkey

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FOOD

red wheat flour from Sunrise Flour Mill in North Branch, Minnesota. He'll go through about 600 pounds of Sunrise's heritage flour a week, matching the different varieties to his baked goods. Kayne first encountered fresh flour the day he met Darrold and Marty Glanville—founders of Sunrise Flour Mill—at the Mill City Farmers Market about five years ago. Within a month, he was helping out in their booth on Saturdays and making artisan bread on the side.

"Baking challenged me; as a chef I wanted a challenge, to learn something new," he says. In 2015 Kayne left his post as culinary instructor at Le Cordon Blue and began selling Heritage Breads, first at Mill City (right next to the Glanvilles), then from his own storefront bakery.

Kayne's friendship with the Glanvilles reflects the symbiotic nature of our local food economy. Darrold, a retired executive and passionate amateur bread baker,

became interested in milling heritage wheat when he realized the impact commercial flour was having on his health. He'd been suffering a variety of medical issues, especially chronic fatigue. The drugs his doctors prescribed were of no help. Doggedly curious, he began his own research into wheat.

And once he began baking with fresh flour he milled from heritage grains, those symptoms disappeared.

It was then that he and his wife, Marty, put their entrepreneurial shoulders to the (literal) grindstone. The grindstone mill crushes, shears, and grinds wheat using a slower, cooler process than rollers, leaving the wheat's nutrients and flavors intact. Over the past 10 years, Sunrise Flour Mill has been supplying organic, heritage grindstone-milled flour to restaurants (Red Wagon Pizza, Jones in the Park, Tenant, and Luci Ancora, to name a few) and in bulk to area natural foods co-ops. The flour is available online, too, and you can often find Darrold and Marty at the Mill City Farmers Market, sharing their knowledge (and Darrold's sourdough starter).

"We call the businesses that rely on our flour our 'flour children,'" Marty says. And their family is growing; the company

recently purchased a 5,200-square-foot facility in North Branch to increase its retail packaging and wholesale capacity. Along with organic heritage wheat flour, Sunrise processes organic whole oats, cornmeal, pancake mixes, and frozen pizza dough, and has plans to add pastas and cake and cookie mixes. By going back to the grindstone, Sunrise Flour Mill is sowing demand for heritage varieties of organic wheat—especially Turkey red, the wheat milled by Minneapolis' Washburn Crosby Company.

In Minneapolis, not far from the original Washburn Crosby Mill, sits Baker's Field Flour & Bread—the first artisan mill built within the city limits in more than 40 years. In the Food Building near the banks of the Mississippi, Steve Horton, three-time James Beard Award semifinalist and former owner of Rustica Bakery, controls his primary ingredient by milling it himself.

"You don't really know how a certain grain performs or how it tastes because big commercial mills combine grains from various regions and harvests into a single bag," he says. To highlight the grain's flavor, Horton contracts directly with local farmers.

"Wheat, like chocolate, coffee, or wine, tastes of the place where it's grown," says one of Horton's farmers, Ben Penner. Originally from Kansas, Penner is a Mennonite, and he was intrigued by the wheat his ancestors once grew. "Plus, Turkey red is a high-quality grain with a terrific profile; it works beautifully in an organic system. Given its height, it can take more time than the shorter, commodity wheat to harvest, but the tradeoff is that you get wheat that's meant for baking and can be grown without chemicals. That is as important to Steve as it is to me."

This season, Penner has expanded his acreage of Turkey red from two and a half to 20 acres. In order to build his mill within city limits, Horton worked with the City Council to change zoning laws that were established after the Washburn Crosby explosion. His state-of-the-art grindstone mill produces over 6,000 pounds of local organic flour to make 700 artisan loaves a day. The bread and bags of fresh flour go off to co-ops, Kowalski's, and specialty retail stores and coffee shops.

Even at this scale, it's a hands-on process. As he shapes bagels, he says, "It's always about paying attention, to the wheat, to the long, slow fermentation, rise, and shaping, to baking. That's what defines the flavor." Racks of dark brown seeded loaves are cooling, almost ready to bag, individually, and by hand. They are sentries to our march toward real, good food. And they might just help us reclaim the title "Breadbasket of the Country." **GF**

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UP NEXT FIRST AVENUE MAINROOM

NOV 30 89.3 THE CURRENT PRESENTS
WHITNEY
WITH NE-HI

DEC 01
MOGWAI
WITH XANDER HARRIS

DEC 02
MASON JENNINGS
WITH CHASTITY BROWN

DEC 03
THE RURAL ALBERTA ADVANTAGE
WITH YUKON BLONDE

DEC 05 FIRST AVENUE AND ROSE PRESENT
THE BROKEN CROWNS TOUR FT. MATISYAHU
WITH COMMON KINGS, ORPHAN

DEC 08 38TH ANNUAL JOHN LENNON TRIBUTE FT. CURTISS A WITH A LITTLE HELP FROM HIS FRIENDS

DEC 09 89.3 THE CURRENT, ELECTRIC FETUS, AND TRANSMISSION PRESENT
THE CANTINA STRIKES BACK
A STAR WARS DANCE PARTY FT. DJ JAKE RUDH

DEC 18
LIL PUMP

DEC 22 FLIP PHONE PRESENTS
BEY BALL
A SEMI-FORMAL EVENING OF BEYONCÉ WITH POP-UP DRAG PERFORMANCES

DEC 29 CITY PAGES PRESENTS
SOUL ASYLUM AND HAR MAR SUPERSTAR
WITH BRUISE VIOLET

DEC 31 FLIP PHONE PRESENTS
2018: THE PARTY
STARRING RAJA AND RAVEN (RUPAUL'S DRAG RACE) WITH JULIA STARR, TYGRA SLARII, MAGIC DYKE, MUSIC BY DBAZ

JAN 06 FIRST WRESTLING AND PBR PRESENT
WRESTLEPALOOZA XI
WITH SPECIAL MUSICAL GUESTS TBA

JAN 11
THE DEVIL MAKES THREE

JAN 27
DRIVE-BY TRUCKERS
WITH LILLY HIATT

FEB 08 CITIES 97 PRESENTS
ZZ WARD
WITH BILLY RAFFOUL

FEB 11
BLACK REBEL MOTORCYCLE CLUB
WRONG TOUR 2018 WITH NIGHT BEATS

FEB 13
NECK DEEP
WITH SEAWAY, SPEAK LOW IF YOU SPEAK LOVE, CREEPER

FEB 16
REBELUTION
WITH RAGING FYAH

FEB 17
VALERIE JUNE
WITH BIRDS OF CHICAGO

FEB 20
MAJID JORDAN
WITH STWO

FEB 22 93X THE PIT PRESENTS
MACHINE HEAD

FEB 23 THE CEDAR PRESENTS
ANI DIFRANCO

FEB 24 93X THE PIT PRESENTS
ARCHITECTS
DOOMSDAY TOUR WITH STICK TO YOUR GUNS, COUNTERPARTS

MAR 02
TUNE-YARDS

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MAR 17
GODSPEED YOU! BLACK EMPEROR

MAR 18
OMD

MAR 28
AN EVENING WITH YO LA TENGO

APR 11
THE WOOD BROTHERS
W/ NICKI BLUHM

APR 13
ECHOSMITH
W/ THE SCORE, JENA ROSE

APR 27
FRANZ FERDINAND

MAY 07
PETER HOOK & THE LIGHT
W/ DJ JAKE RUDH (TRANSMISSION)

MAY 10
THE FRATELLIS

UP NEXT 7TH ST ENTRY

PLEDGE EMPIRE RECORDS DAY IN MINNEAPOLIS 10 YEAR ANNIVERSARY
W/ LYRIC MARID, TEK, AND MORE
WEDNESDAY, NOVEMBER 29

IRON CHIC AND OFF WITH THEIR HEADS
W/ MOBINA GALORE, AND MORE
THURSDAY, DECEMBER 7

DAVID RAMIREZ
WE'RE NOT GOING ANYWHERE TOUR
W/ MOLLY PARDEN
FRIDAY, DECEMBER 1

ELLIOT MOSS
W/ GRAVEYARD CLUB
SUNDAY, DECEMBER 3

SHAMIR
W/ PEABER
WEDNESDAY, DECEMBER 6

THE BLACK LILLIES
W/ GABE BARNETT & THEM ROUNDERS, MARY BUE
THURSDAY, DECEMBER 7

THE DISTRICTS
W/ KATIE VON SCHLEICHER, SUN SEEKER
FRIDAY, DECEMBER 8

GGOOLDD
W/ TABAH
SATURDAY, DECEMBER 9

UP NEXT TURF CLUB

BEST MUSIC RESIDENCY, BEST JUKEBOX - CITY PAGES 2017

BRANDY CLARK
W/ CLAY COOK
THURSDAY, NOVEMBER 30

MASON JENNINGS
W/ DAVID HUCKFELT
FRIDAY, DECEMBER 1

MILO
W/ SCALLOPS HOTEL, GREG GREASE, METASOTA
MONDAY, DECEMBER 4

JOE PUG
W/ JUANITA STEIN
TUESDAY, DECEMBER 5

HARPER'S JAR, ODD DAUGHTERS, AND VICTOR'S DOOR
WEDNESDAY, DECEMBER 6

HARD CANDY CHRISTMAS
FT. SUNNY SWEENEY, JAMIE LIN WILSON, BRENNEN LEIGH, AND MORE
THURSDAY, DECEMBER 7

REINA DEL CID
RECORD RELEASE SHOW
W/ AL CHURCH, DUSTY HEART
FRIDAY, DECEMBER 8

A TRIBUTE TO THE REPLACEMENTS
FT. THE MEUSMATIC, AND MORE
SATURDAY, DECEMBER 9

DRIVIN' N' CRYIN
W/ RICH MATSON AND THE NORTHSTARS
THURSDAY, DECEMBER 14

THE HONEYDOGS
W/ SAPPHIRE, THOMAS ABBAN
FRIDAY, DECEMBER 15

DEAD HORSES
W/ LEE HENKE
SATURDAY, DECEMBER 16

6TH ANNUAL MURRAY CHRISTMAS
FT. SHOSHONE GEORGE, AND MORE
TUESDAY, DECEMBER 19

UP NEXT PALACE THEATRE

BEST CONCERT VENUE - CITY PAGES 2017

JAN 13
BIG HEAD TODD AND THE MONSTERS

JAN 24
BØRNS
W/ CHARLOTTE CARDIN, MIKKY EKKO

FEB 09 + 10
PORTUGAL. THE MAN
W/ TWIN PEAKS

FEB 17
HIPPO CAMPUS
W/ SURE SURE

FEB 22
GALACTIC WITH LETTUCE

FEB 23
JUDAH & THE LION
GOING TO MARS TOUR W/ COLONY HOUSE, TALL HEIGHTS

FEB 24
WALK THE MOON
W/ COMPANY OF THIEVES

MAR 17
AN EVENING WITH GLEN HANSARD

APR 03
DAN AUERBACH AND THE EASY EYE
SOUND REVUE FT. ROBERT FINLEY, SHANNON SHAW W/ SHANNON AND THE CLAMS

UP NEXT OTHER VENUES

REMO DRIVE
W/ BEACH BUNNY, PIERRE
THE CEDAR
THURSDAY, NOVEMBER 30

THE DREAM SYNDICATE
W/ ELEPHANT STONE
FINE LINE
TUESDAY, DECEMBER 5

DOROTHY
FINE LINE
FRIDAY, JANUARY 5

TENNIS
W/ OVERCOATS
FINE LINE
THURSDAY, JANUARY 11

ALEX AIONO
FEELS LIKE TOUR 2018
W/ TRINIDAD CARDONA
THE CEDAR
SATURDAY, JANUARY 13

TRIBAL SEEDS
ROOTS PARTY
W/ THE GREEN, SAMMY J, LEILANI WOLFGAMM
THE CABOOZE
THURSDAY, JANUARY 18

DESTROYER
W/ MEGA BOG
FINE LINE
THURSDAY, JANUARY 18

EMANCIPATOR
ENSEMBLE 'BARALKU' TOUR
FINE LINE
SATURDAY, FEBRUARY 10

RORY SCOVEL IN A PROPER GANDER TOUR
THE CEDAR
WEDNESDAY, JANUARY 24

MAKO
BREATHE TOUR
FINE LINE
SUNDAY, JANUARY 28

JOSH RITTER & THE ROYAL CITY BAND
FITZGERALD THEATER
WEDNESDAY, JANUARY 31

KIMBRA
THE PRIMAL HEART TOUR
W/ ARC IRIS
THE CEDAR
MONDAY, FEBRUARY 5

BENJAMIN CLEMENTINE
FINE LINE
WEDNESDAY, FEBRUARY 7

ENTER SHIKARI
W/ SINGLE MOTHERS, MILK TEETH
AMSTERDAM BAR & HALL
SATURDAY, FEBRUARY 10

A LIST

FRIDAY The Union Depot becomes a holiday-fueled train station **P. 23**

SATURDAY Bent Brewstillery pours some homemade barrel-aged whiskey **P. 25**

WEDNESDAY 11.29

COMEDY

JR BROW

RICK BRONSON'S
HOUSE OF COMEDY

JR Brow is a standup comedian and musician who is now an author after having just penned a book. "It's about my career, and basically what got me to where I am and where I'm going now," he says. "Basically, it's a book of advice for others who want to go down this road. It's called *Quit*, which you can't, and that's the irony behind the name." For years Brow, as part of his act, would hilariously demonstrate how many songs are quite similar. These days, he's up to something new. "I started thinking how cool it would be to auto-tune comedy," he says, "because every musician and singer has an auto-tune pedal." He's posted a sampling on his website. "It's the very first comedy video on YouTube," he insists. "I made sure of that. So if you see anyone else doing that they're a hack." 16+; 21+ later shows. 7:30 p.m. Wednesday through Friday; 9:45 p.m. Friday; 7 p.m. Saturday and Sunday; 9:30 p.m. Saturday. \$16-\$42.95. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday —P.F. WILSON**

BARHOPPING/HOLIDAY

BETTY DANGER'S WINTER WONDERLAND

BETTY DANGER'S COUNTRY CLUB

Most of the time, carnival rides are best experienced during the summer. Betty Danger's infamous Ferris wheel is an exception. During the winter months, the northeast Minneapolis bar, restaurant, and mini-golf course decks its ride with holiday cheer. For what's been dubbed a "vertical sleigh ride," folks will be able to hop into a booth. Not only will people be



EVIE RICHNER, BURIAL #25

treated to views of the city and the river, Betty Danger's rooftop will be festooned with vintage decorations and lights. Ticket prices score you a seat in your own Ferris wheel bucket, a hot chocolate or cider, and a warm blanket. Spike your drink for an extra \$3. 6 to 9 p.m. Wednesdays through Sundays. \$8-\$11. 2501 Marshall St. NE, Minneapolis; 612-315-4997. **Through February 3, 2018 —JESSICA ARMBRUSTER**

THURSDAY 11.30

HOLIDAY/THEATER

BLACK NATIVITY

PENUMBRA THEATRE

Lou Bellamy won't be narrating *Black Nativity* this year—but it's not because

he's slowing down. "It has to do primarily with *The Wiz*, because I'll be in rehearsal for that," says Bellamy, referring to an upcoming co-production with the Children's Theatre Company. Bellamy has recently passed the position of Penumbra Theatre artistic director on to his daughter Sarah Bellamy, but the founding father is still directing *Black Nativity*, and he plans to stay the course he's followed in recent years' productions. Setting aside some of the flourishes that characterized earlier versions of the gospel show, which Penumbra has been staging for three decades, Bellamy has returned *Black Nativity* to its roots as the simple, devout, and joyous African-American Nativity celebration Langston Hughes debuted in 1961. "People love it," says

Bellamy. "It's a wonderful story, and it's one of the few shows around Christmastime that celebrates what Christmas is about." In addition to narration by Jennifer Whitlock, Bellamy says, attendees can expect to see and hear beloved local talents including Greta Oglesby, Dennis Spears, and Yolande Bruce, with musical director Sanford Moore and choreographer Uri Sands. "That story hasn't changed in a few thousand years," chuckles Bellamy, emphasizing the value of tradition. "It is something that many Twin Cities families mark their celebration by." 7:30 p.m. Wednesdays through Sundays; 2 p.m. Saturdays; 4 p.m. Sundays. \$15-\$40. 270 N. Kent St., St. Paul; 651-224-3180. **Through December 24 —JAY GABLER**

COMEDY

SAM MORRIL

ACME COMEDY CO.

Sam Morril isn't afraid of a dark premise. "Sometimes I'll say stuff and there's an awkward silence and I'll tell them, 'There's a joke coming. I'm not just telling you something horrible.'" He gives an example: "I have a joke that's about the baby that got eaten by the alligator at Disney World, and it's really not about that. I just use that to get to something else. It's really about a woman who got really offended by that joke and I break down that." Morril reasons the stage is one of the last places one can speak openly. "Socially you'd be a pariah, unless you hang out with comics all the time." And sometimes that's what the audience wants. "They want something they wouldn't normally hear every day," he adds. "There's a challenge to making someone laugh with a dark premise, and that makes me excited about writing a joke." But that's not all, or even most, of what he does. "I like writing a good relationship joke or a joke about anything." 18+. 8 p.m. Thursday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$18.

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708 N. First St., Minneapolis; 612-338-6393. **Through Saturday** —P.F. WILSON

FRIDAY 12.1

ART/FILM

2017 BRITISH ARROWS AWARDS

WALKER ART CENTER

Although the British Arrows Awards spotlight different ads from across the pond each year, there's a certain soothing predictability to the commercials' tone and content—a fact that's helped to make the annual screenings at the Walker Art Center an apt, if quirky, holiday tradition. There are the giggle-worthy domestic fails (this year, a series demonstrating the utility of IKEA organizers). There are the adorable vignettes (a tear-jerking short about a pair of aging teddy bears navigating Heathrow airport). There are the epic clips starring footballers (Cristiano Ronaldo swaps bodies with a young player in a *Freaky Friday*-style Nike ad), and the name-that-voice celebrity cameos (listen for Nick Offerman in an amusing HomeAway commercial). Then there are the ads that pull us down to earth. This year, two heartrending short films draw attention to the ongoing refugee crisis, including a Unicef clip that brings a young Syrian boy together with an aging WWII survivor. Sometimes, things stay the same, but not in a good way. Showtimes vary, check online at www.walkerartcenter.org to reserve a seat. 1750 Hennepin Ave. S., Minneapolis; 612-375-7600. **Through December 30** —JAY GABLER

BARHOPPING

12 BARS OF CHRISTMAS

VARIOUS LOCATIONS

The 12 Bars of Christmas is an annual downtown Minneapolis crawl that has

outgrown its name: This year there will be 14 bars to make your way to. Early ticket buyers get a T-shirt that earns them happy-hour prices and free admission. Those late get the same deal, but with a snappy wristband instead. There will be holiday cheer as people make their way to different bars, all in pretty close proximity. Participating spots include the Gay 90's, Alibi, Exchange, Loon Café, Sneaky Pete's, Kieran's, and the Pourhouse. This pre-holiday tradition raises funds for Children's Hospital and Clinics of Minnesota. Tickets and more info can be found at www.12boc.com. 21+. 6 p.m. to 2 a.m. \$30-\$35. Check-in is at the Pourhouse (10 S. Fifth St., Minneapolis; 612-843-2555). —LOREN GREEN

THEATER

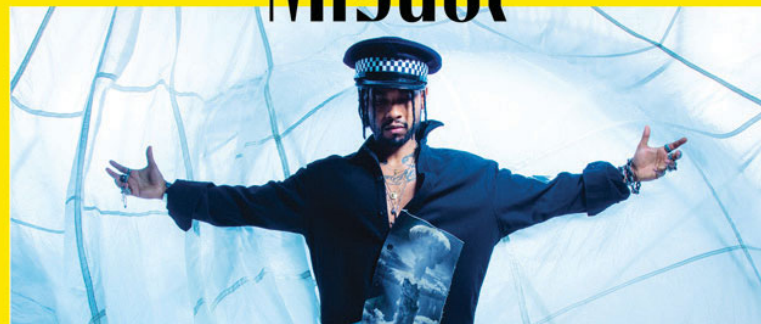
HATCHET LADY

THE RED EYE THEATER

Best remembered for using a hatchet to bust up establishments serving alcohol nearly two decades before Prohibition became the law of the land, Carrie Nation is often caricatured as a delusional zealot of the early temperance movement. An alternate view of the saloon-smashing dissident, however, is offered by Savannah Reich in her work, *Hatchet Lady: Carrie Nation, Angel of Destruction*. Commissioned by Walking Shadow Theatre Company, *Hatchet Lady* asserts that the belittling of Carrie Nation's character is further evidence of the power harbored by those she dared to oppose, namely the institutional patriarchy. By assaulting a symbol of cultural complacency, Nation was striking a blow against the prevailing view of female subservience. This interpretation is given a convincingly kinetic kick with a bold production that depicts Nation's crusade with the anarchic energy of a rock

CONTINUED ON PAGE 24 ►

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GREAT SHOWS COMING THIS WEEK

'A Season Of Love'

Patty Peterson

DEC 3RD

Yolande Bruce

Holiday Show

DEC 4TH

The Crosby/Clooney Story

Maud Hixson & Arne Fogel

DEC 5TH

Davina & The Vagabonds

DEC 7TH & 8TH

DEC 10TH & 11TH

Benny Green

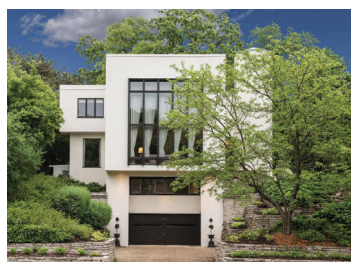
Jazz Piano Legend (Oscar Peterson, Art Blakey)

CROONERSLOUNGEMN.COM

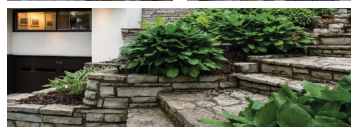
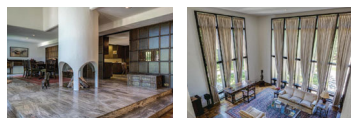
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A-LIST

HOLIDAY EUROPEAN CHRISTMAS MARKET

UNION DEPOT

Once again, the Union Depot in Lowertown St. Paul will be a hub for holiday festivities. While this happening could be considered complementary to Minneapolis' Holidazzle in Loring Park, St. Paul's celebration offers more old-school charm. Things kick off on Friday, December 1, from 5:30 to 7:30 p.m. with a tree lighting ceremony. *American Idol* contestant Eric Gordon will serenade crowds, followed by fireworks. Inside, families can enjoy a free screening of *Elf*. The European Christmas Market runs through the 10th, and features traditional crafts, foods, mulled wine, and handmade gifts. The North Pole Express will also be coming to the Depot during the season, offering kids a chance to enjoy a ride on a vintage steam engine in the company of Santa and his elves. The ever-popular bake sale will offer treats from top Twin Cities bakeries on December 9. Market hours are 4 to 9 p.m. Fridays, 11 a.m. to 9 p.m. Saturdays, and noon to 6 p.m. Sundays. Most events are free; train rides and the bake sale require tickets. Find more info at www.uniondepot.org/holiday. 214 E. Fourth St., St. Paul; 651-202-2700. **Through December 10**

—JESSICA ARMBRUSTER



COURTESY OF EVENT ORGANIZERS

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CONTINUED FROM FRIDAY ►

musical. Providing that propulsive score are "The Hatchetations," a quartet combining the talents of local musicians. This righteously raucous production, under the deft direction of John Heimbuch, looks intent to demolish inequity wherever it imbibes. 7:30 p.m. Thursdays through Saturdays, plus December 5 and 13; 2 p.m. Sunday, December 10. \$10-\$26; pay-as-able Tuesday. 15 W. 14th St., Minneapolis; 612-870-0309. **Through December 16** —BRAD RICHASON

THEATER CHESS

GREMLIN THEATRE

Chess might be a game characterized by quiet contemplation, but its namesake musical thrives on dramatic confrontation. The unruliness arises from the tumultuous relationship between Freddie, the hot-tempered American champion, and Anatoly, the calculating Soviet master. The machinations between the two are not merely professional, but convey the weight of oppositional Cold War forces. Add in a love triangle involving Florence, Freddie's ex-lover/chess second, and all composure is bound

to go by the wayside. Playwright Richard Nelson weaves in a web of intrigue and duplicity that extends far beyond the chess board, and the musical numbers by ABBA members Bjorn Ulvaeus and Benny Andersson, with lyrics by frequent Andrew Lloyd Rice collaborator Tim Rice, emphasize emotional bombast. Set to make a striking impression with live music, a promising cast, and the co-direction of Bradley Donaldson and Jim Vogel, *Chess* can be considered something of a theatrical gambit, defying traditional conventions for something far more unpredictable. 7:30 p.m. Thursdays through Saturdays, Monday, December 4; 2 p.m. Sundays. \$22-\$25. 550 Vandalia St., St. Paul; 952-232-0814. **Through December 17** —BRAD RICHASON

ART/GALLERY

PRINTS ON ICE: THE 32ND COOPERATIVE EXHIBITION

HIGHPOINT CENTER FOR PRINTMAKING

Local printmakers—30 of them, in fact—who are members of Highpoint's cooperative present their work for viewing, admiration, and purchase during this annual pre-holiday exhibition. Such local print luminaries as Eric Carroll (abstract imagery

Local artists
show how
varied print art
can be.



LYNETTE BLACK, WHEN DARKNESS COMES

rendered via polymergravure, an old photo technique), James Boyd Brent (intricate and detailed reminders of our natural heritage), Mike Elko (zany and wonderful takes on nostalgic shenanigans), and Kurt Seaberg (delicate and revelatory insights into nature) are among the members participating. There will be an artists' reception on Friday, December 1, from 6:30 to 9 p.m. Free. 912 W. Lake St., Minneapolis; 612-871-1326. **Through January 20, 2018 —CAMILLE LEFEVRE**

SATURDAY 12.2

HOLIDAY

GRAND MEANDER

GRAND AVENUE

Hop on the trolley: Grand Meander is here. The annual event, organized by the Grand Avenue Business Association, highlights the many locally owned businesses in the area by hosting holiday festivities. Hear carolers as they sing your favorite tunes, and make a date with Santa for breakfast to let him know you've been good this year. There's also plenty of art shows and receptions, soup tastings, shopping, and activities for kids and adults alike. Pick up your Christmas tree, and enjoy the twinkling lights along beautiful Grand Avenue via the free trolley. Find the full schedule and more info at www.grandave.com/events/grand-meander. 8:30 a.m. to 5 p.m. Free. Grand Avenue, from Dale to Fairview, St. Paul; 651-699-0029. **—SHEILA REGAN**

ART/GALLERY

OPEN DOOR THIRTEEN

ROSALUX GALLERY

Rosalux Gallery's annual group exhibition has reached its lucky 13th anniversary. Danielle Krysa selected this year's works. She's the intellect

and enthusiast behind the Jealous Curator, a website and podcast celebrating covetable art, ideas, and inspiration. With books, a TEDX talk, and even *Oprah* appearances on her ever-expanding CV, she's the boss on creativity and what holds us back from lighting our inner creative fires. Krysa is sure to assemble an inspiring roster of artists and works that leaves everyone wanting to get right back into the studio and start making work. The call for this show was open to North American residents working in 2D and 3D media and video. There will be a public reception from 7 to 10 p.m. Saturday, December 9. Free. 1400 Van Buren St. NE, Minneapolis; 612-747-3942. **Through December 30 —CAMILLE LEFEVRE**

BARHOPPING

WHISKEY RELEASE PARTY

BENT BREWSTILLERY

Minnesota's first "brewstillery" is back with a second whiskey offering. Yes, that's right: They brew beer and distill spirits in the same magical Roseville building. This Saturday, the three-year-old Bent unveils One-Twenty Barrel-Strength Single Malt Whiskey with a daylong party with whiskey, cocktails, and beer. "Barrel-strength" means it's bottled at the same alcohol level as when it came out of the oak. At 120.6 proof, this Minnesota-made brown liquor is described as, "vicious, robust, and spicy." To show off its versatility, Bent will serve cocktails during the day, but it's also recommended that you enjoy One-Twenty with ice or a dash of water. Limited bottles will be for sale, so come early. Bottles of their first whiskey sold out in less than three hours last August. Noon to midnight. Free. 1744 Terrace Dr., Roseville; 844-879-2368. **—LOREN GREEN**

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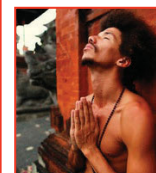
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ADIÓS UTOPIA

Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950 is a project conceived by the Cisneros Fontanals Fundación Para Las Artes (CIFO Europa) and the Cisneros Fontanals Arts Foundation, CIFO USA; and curated by Gerardo Mosquera, René Francisco Rodríguez, and Elsa Vega. The exhibition is organized in partnership with the Museum of Fine Arts, Houston, and the Walker Art Center, Minneapolis.

The exhibition is made possible in part by a major grant from the National Endowment for the Humanities: Exploring the human endeavor.



Major support for the exhibition is provided by the Ford Foundation, the Diane and Bruce Halle Foundation, and the Andy Warhol Foundation for the Visual Arts. This project is supported in part by an award from the National Endowment for the Arts. Additional generous support is provided by Ella Fontanals-Cisneros.

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Additional support for the Walker's presentation is generously provided by Ellen and Jan Breyer, Monica and David Nassif, Donna and Jim Pohlad, Robert and Rebecca Pohlad, Annette and John Whaley, and Audrey and Zygi Wilf.

OH, HI JAMES.

James Franco re-enacts the making of the worst movie ever in *The Disaster Artist*



The Room's director, James Franco, as Tommy Wiseau

PHOTO BY JUSTINA MINTZ, COURTESY OF A24

BY BRYAN MILLER

In the final minutes of *The Disaster Artist*, James Franco's recreation of behind-the-scenes antics on the set of the worst movie of the millennium, Franco splits the screen in two. On one side: scenes from *The Room*, the all-too-real 2003 film here being dubiously honored. Playing simultaneously on the opposite side: Franco's meticulous restaging of those same shoddy sets and poor performances.

The reenactments are spot on, but the joke wears thin fast. In its weaker moments, *The Disaster Artist* is a lovingly snide recreation of *The Room's* lowlights, chock full of in-jokes to sate the cult following of that anti-masterpiece. But in the movie's best moments, Franco delves into the pathos of the struggling artist whose struggle is almost certainly in vain—and he does it all without losing comedy's crucial momentum.

The Room itself is an incomprehensible jumble of sex, awkward pauses, and overacting. The oddly compelling, almost inconceivably awful melodrama was written, produced, and directed by the ambiguously foreign, thoroughly bizarre Tommy Wiseau, who is also the film's star. Wiseau, a clueless

novice with access to a seemingly endless supply of cash, personally provided *The Room's* rumored \$6 million budget and paid for a cryptic billboard advertising the film, which itself became a kind of curious landmark in Hollywood. The rest is midnight-movie history.

In a perfectly Wiseauian move, Franco casts himself as Tommy. Though they exist on opposite ends of the Hollywood food chain, the two are kindred spirits. Franco is a sometimes-fantastic actor who is also America's Dilettante Laureate. In addition to some fine film work, he's directed some ponderous literary adaptations, and created short fiction and art installations of... let's say dubious merit. But like Tommy, he has a powerful will to create, and he will not be dissuaded by conventional notions of quality.

Franco is tremendous and tremendously funny as Wiseau, disguised behind some makeup, a Gene Simmons wig, and a deadly accurate impression of Tommy's unique, unplaceable accent.

Franco is joined by his real-life brother Dave, playing Greg Sestero, *The Room's* second lead, and whose memoir *The Disaster Artist* is sourced from. The talented

THE DISASTER ARTIST

directed by James Franco
now playing, Uptown Theatre

younger Franco makes an ideal audience surrogate as he's dragged along behind Wiseau's crackpot dreams. The Franco boys get plenty of help from an ace supporting cast of cohorts and top comedy talent including Seth Rogen, Ari Graynor, Jason Mantzoukas, Hannibal Buress, and Bob Odenkirk.

Franco's greatest challenge here is Wiseau's inscrutability. Sestero's memoir, co-written with the essayist Tom Bissell, is able to create an essential mystery out of Tommy Wiseau's obviously bullshit backstory and his unwillingness to reveal anything true about himself. Off the page and onscreen, it feels more like a void. Those missing pieces hold back *The Disaster Artist* from achieving the emotional impact of *Ed Wood*, still the high-water mark of making a great movie about a bad movie.

But whatever we do know of Wiseau's story is worth telling, and Franco spins it into something much more than a protracted, ironic goof. It's a treat for *The Room* devotees and the uninitiated alike. **C**

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THEATER

NEW TRADITIONS

A lady Scrooge understudy is a welcome twist



Charity Jones
as Scrooge

DAN NORMAN

BY JAY GABLER

A *Christmas Carol* has been adapted so many times, it might seem to be foolproof. After all, there have been *Carols* starring Muppets, '80s TV producers, Klingons, and the Golden Girls. But successfully translating Charles Dickens' novella to stage or screen requires a delicate balance of horror and heart.

At the Guthrie Theater, the setting is never going to be outer space or a corporate tower. The most apt Bill Murray reference isn't *Scrooged* but *Groundhog Day*, since every November, the lights come up on the Wurtele Thrust Stage and it's the Victorian era yet again. Still, the show does evolve, and this year's production makes its own kind of history—even if all too briefly.

Lauren Keating takes over as director this year, still working from the Crispin Whittell adaptation that's been so extensively revised since its 2010 premiere that it must look like the shooting script for *Apocalypse Now*. Keating's *Christmas Carol* is the darkest and quietest in memory, suffused with poignant nostalgia and an elegiac sense of opportunities lost.

The Guthrie's holiday tent-pole had already been sobered up in recent years, and more of the onstage tomfoolery has been sliced away this year. Good riddance to the explication of Miss Fezziwigs' love affairs, and to Scrooge's drunken schoolmaster.

Instead, Keating heightens an eerie yet hopeful sense of the supernatural, with characters blinking in and out of sight as Scrooge tumbles back through time. A highly symbolic snow globe is passed to Tiny Tim,

A CHRISTMAS CAROL

Guthrie Theater
818 S. Second St., Minneapolis
612-377-2224; through December 30

and it must have been hard to avoid the temptation to give him a sled as well.

Nathaniel Fuller, who's played just about every character but Tiny Tim in his many years of *Carol*-ing, is Scrooge, and he looks and acts precisely as we expect he will—which tends to bore, and provides a clue as to why this production really comes alive when Fuller's understudy steps in.

For four performances this year, Charity Jones puts on the top hat as the first woman ever to play Scrooge at the Guthrie. The company hasn't made much of this fact, and it's hard to blame them given that Jones is so good, audiences who don't get to see her might feel cheated.

With his traditional laugh lines downplayed, Scrooge in this particular production has to communicate an intense interior. We need to see the change of heart play across his face, since Keating isn't going to hit us over the head with it. It's there to be found in Fuller's Scrooge, but Jones draws our eyes constantly to her.

The overall production doesn't come together as powerfully as it might—the early establishing scenes feel rushed, and it's a whiplash when the openhearted young Scrooge (Michael Curran-Dorsano) suddenly turns avaricious—but this *Carol* finds some new life in an old song. Here's hoping that next year Charity Jones gets to lead the choir every night. **C**

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SARA STAMSCHROR-LOTT

32, MARRIAGE AND FAMILY THERAPIST/
FASHION STYLIST

What are you wearing?

Vintage jumpsuit from June, necklace from Rewind Vintage. The "book bag" is a repurposed home decor item from Pier One Imports.

Describe your style:

Eclectic, eccentric, eco-conscious, and anything that elicits a positive, fun vibe.

What trends are on the way out?

None! Wear what makes you happy.

Less or more?

More! Always more! "More is more and less is a bore."—Iris Apfel



LAARNIE HENDERSON

37, SENIOR ACCOUNT SERVICES AT
WELLS FARGO, OWNER OF FAB ARN
ONLINE LUXURY SHOPPING

What are you wearing?

Vintage blouse, H&M leather shorts, Christian Louboutin pumps, Louis Vuitton clutch.

Describe your style:

I want to be different. It depends on my mood but I always go for sophistication and elegance.

What are the benefits of an active fashion community?

Promoting local businesses and opportunities for people to share fashion ideas. But the most important thing is to meet new friends.



ETHELIND BELLE

37, LEGAL MARKETER/
PERSONAL STYLE CONSULTANT

What are you wearing?

Jil Sander coat from Second Debut, blouse from Winsome Goods, Theory velvet pants, Miu Miu shoes, infinity scarf worn as a headband.

Describe your style:

Classic, minimal with a certain je ne sais quoi.

What are the benefits of an active fashion community?

Fostering creativity, expansion of self expression and acceptance, jobs, etc.

What trends are on the way out?

Athleisure.



SHAYNE BROWN

60, DESIGNER/OWNER OF SHAYNE
AND COCO JEWELS & SHAYNE ET CIE
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What are you wearing?

Sweatshirt and fur collar by shayne et cie, vintage skirt by Adrienne Vittadini, Anne Klein sock boots, shayne and coco jewels.

Describe your style:

Classic, one-of-a-kind with vintage luxe for good measure.

What are the benefits of an active fashion community?

Support and networking among strong, independent creatives.

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MY DINNER WITH GOOD DICTION

A band that draws from the past—and creates its own traditions

BY ERICA RIVERA

Peter Bodurtha has his hands full. The 34-year-old frontman for Good Diction steadies his infant son on his hip with one hand as the other unwraps a stick of cheese for one of his two daughters, both under six years old. His 37-year-old wife, Julie Bodurtha, is in the kitchen putting the finishing touches on dinner.

The Bodurthas started their “rhythm-and-blues-grass” band in 2009 as a duo, named after a compliment Peter once gave Julie. Peter is the lead singer, sole songwriter, and guitarist. Julie plays the drums. In 2012, Good Diction expanded to include friends Grant Adams (bass), John Eckhardt (keys), Stacy Griffin (violin, vocals), and Rob Martin (mandolin). The sextet released *The Queen’s English* that same year; *Good[er] Diction* and *Victory* followed.

Their new album, *Benediction*, continues Good Diction’s tradition of titular word-play. (“Benediction” is the band’s name in Latin.) This summer they raised \$3,666 on IndieGoGo to record it. This Sunday at Icehouse they celebrate its release.

For now, Peter and Julie await the arrival of their bandmates at their two-story home in northeast Minneapolis. It’s a colorful, if cluttered, abode, decorated in boho style with bright furniture, big throw pillows, and art by Adam Turman. A huge unity puzzle, completed at the Bodurthas’ wedding nine years ago, adorns a funky blue wall. A mod portrait of Peter and Julie with a guitar, reminiscent of Nick Cave and Susie Bick, hangs alongside a photograph of the couple’s clasped hands. There’s a drumstick on the floor; miscellaneous kids’ toys tossed about, and folding chairs crammed around a dining room table.

“It’s a family affair,” says Peter, who wears burgundy glasses and a thin brown tie over a blue collared shirt and slacks. He’s cocksure, articulate, and analytical. Julie, who answers questions over her shoulder as she shuttles back and forth from the kitchen, is an effortless beauty with chin-length dark hair and apple cheeks.

The Bodurthas cook dinner before rehearsals to help their bandmates transition from their day jobs and family lives to music-making. One by one, the thirty-something guests filter in. Grant is short



KEEGAN ADRIANCE

and clean-shaven with black hair; he arrives first with his daughter. Julie says a prayer so the kids can eat. Rob, an athletic man with long honey hair and bright eyes, arrives next. He asks as many questions as he answers. John is skinny, soft-spoken, and polite. Curly-haired Stacy arrives last; she wears a serious expression and seems introverted.

The band sips Grain Belt and hot cider and nibbles on spicy fajitas, bricks of cornbread, handfuls of tortilla chips, and leftover bundt cake and brownies. They laugh about Rob’s affinity for Totino’s Pizza Rolls, their awkward photo shoots, and Grant’s desire to use “modern medicine” to ensure his family stops growing. (He recently became a father for the third time.)

If Good Diction’s pre-rehearsal dinner tradition and community-building ethos are unique, so too is their sound. The seed for it was planted when Peter discovered Odetta’s *Christmas Spirituals* album. He was drawn to the songs’ use of Bible stories to confront everyday issues. Good Diction’s storytelling style resembles the Decemberists’, but with more diverse instrumentation. No two songs sound alike, tempos change at will, and their new album is anything

GOOD DICTION

6 p.m. Sunday, December 3
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but cohesive. “I don’t feel like we should sacrifice something in a song just so it will cohere with some other song,” Peter says.

The members of Good Diction are self-proclaimed “church people,” and that’s evident in the new album’s use of Old Testament characters. “Saul” examines the gap between how we think our lives will be versus how they actually turn out. “Esther” addresses the courage it takes to speak the truth.

“To reference a story can be a really powerful songwriting tool,” Grant says. “You only have to say a few things and it only takes one or two lines but you just referenced a whole story that adds richness. Peter does that with the Bible, but he also does that with Greek mythology and American history and all other kinds of things, too.”

“Rather than an evangelistic tool where there are these stories in the Bible that would then incite curiosity that would draw people into the church—that’s not what we’re going



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MUSIC

for," says Stacy. "These are stories that we grew up hearing and these are stories that we are still hearing, and for all these people who are raising these tiny folk, these are stories that keeping coming up again and again. It becomes a part of who you are."

"It has a different intent than worship music has. This is about describing something that we feel in real life. And that's messy," Peter says.

Many of the songs on *Benediction* pull from this messy real-life experience. "Cry Like a Baby" was born from Peter's realization that a three-month-old baby separated from her mother and a blues singer lamenting a lost love share a lot of emotions in common. "Go to Sleep" was informed by the pains of leaving someone you love before they wake up in the morning. "Wait for a Change" is about how "nothing ever changes as much as you think it will when that one thing you put all of your hope in happens," Peter says.

The point isn't for listeners to decode the song's messages, however. "As a songwriter, I want people to feel something," Peter says. "I don't know if I want them to feel exactly what I feel in the exact same way because they understand the deepest reaches of what the lyrics mean. I've come to not have that expectation of people."

"I don't understand the lyrics," John admits meekly.

"I'm married to him and we never really talked about what he was really trying to convey," Julie says of Peter. "When he would finally tell all of us, we'd all look at each other like, 'Oh! That's what he meant when he was writing this song!'"

Julie's favorite song is "Saul" because she gets to play the drums loud and fast, something she wasn't allowed to do in high school. It's particularly satisfying now to play her heart out onstage—especially when her parents are in the audience.

After the plates are cleared and as the kids are being entertained upstairs with a movie, a new chaos ensues as the musicians unpack, tune instruments, and fiddle with a temperamental amp in the den. They form an imperfect circle around a futon and John's tinkling keys start off "Saul." As the song builds, Peter and Julie exchange glances—some sweet and smiley, others an excruciating "What was that sound?" look. He has duct-taped her drums. She rips it off.

On "Esther," Grant sways as he digs into the bass and Rob closes his eyes, consumed by sound; they embrace when the song ends. On "Samson," Stacy's voice is both foreboding and seductive. Halfway through, Peter unleashes beastly vocals and the instrumentation turns frantic. Though they aren't playing at full volume, the collective energy in the room is electric. They're each in a place apart, making music together. **CD**

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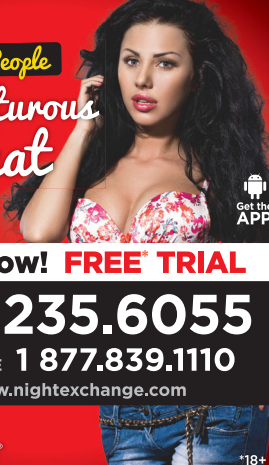
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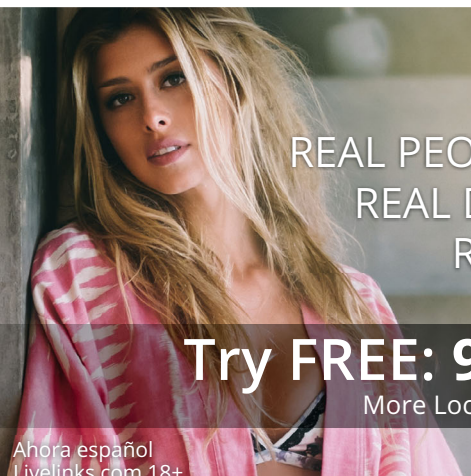


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Devastation

Can I leave my girlfriend because she won't sleep with me?

I'm a straight man in a live-in relationship with a beautiful woman. There are no sparks in bed, and it's been more than a year since we've had sex. She says, "I'm sorry, but I'm just not interested." Sometimes she asks me if I'm disappointed, and I say something like "I miss sex." And she says: "Maybe someday. But the important thing is we love each other, right?" Before my last birthday, she asked me what I wanted as a gift. I replied, "A soapy handjob." That would've been the most action I'd had all year. But when my birthday rolled around, all I got was a speech about how she loved me but was not in love with me. My question: In the year 2017, how does a straight man make it clear to the woman he's with that sex is important to him without coming across as threatening? If I told her I'd leave her unless our sex life improved—and I have certainly thought about this—she'd probably "put out" to save our relationship. She has abandonment issues, and I fear she would be devastated if I left her. I only want to have sex with someone who wants to have sex with me, not someone I've coerced. What do I do? I love her, but a sexless relationship isn't what I want or signed up for.

SEXLESS OVER A PERPLEXING YEAR



Dan Savage

indefinitely because your girlfriend will be devastated if you leave.

Also, devastation is a two-way street. If you dump her, her devastation will be immediate, like the impact of an earthquake or a hurricane. But if you stay, you'll be the one devastated—but your devastation will be gradual, taking years, like the erosion of coastline or the destruction of our democracy. The destruction of your self-esteem and sense of sexual self-worth could take a decade or more, *SOAPY*, but it is already under way. She's a lot likelier to get over the devastation she'll feel if you leave—being dumped is a common experience that most people bounce back from—than you are to get over the devastation you'll experience if you stay.

A man impregnated me about a month into our relationship. He is adamantly against having the kid, as it's too soon. I really don't want to have an abortion—I have

religious and moral beliefs against it. He states that since one parent doesn't want the kid, I am wrong for even considering keeping it. Am I wrong? He's already left me because I wouldn't make a decision within a week. It's tearing us apart.

OPPOSING OPINIONS ON PREGNANCY SITUATION

There's being sensitive to coming across as threatening and being cognizant of the ways women are socialized to defer to men and the ways men are socialized to feel entitled to women's bodies, SOAPY, and then there's being a fucking doormat. She isn't in love with you and she's never gonna fuck you or soap you up to get you off. If you don't want her putting out to keep you, then don't give her the option. That means ending the relationship, SOAPY, not entering into negotiations about the terms for remaining in the relationship. ("1. Tell me you're in love with me, even if it's a lie. 2. A sad, soapy handjob once a year on my birthday...")

There's nothing unreasonable about wanting a romantic relationship that's both loving and fully sexual. Your girlfriend's issue may be a mystery, but you're not obligated to stay in an unsatisfactory relationship

This pregnancy isn't tearing you apart, OOPS, it tore you apart. He already ended things—he left you—which was a shitty thing to do, perhaps, but within his rights. It is within your rights to continue with the pregnancy—it's your body, it's your decision. And while he will be on the hook for this kid financially if you decide to have it, no one can force him to do the work/experience the joy/clean up the vomit that comes with actually fathering this child. I'm sorry you're in this position, and here's hoping you have the love and support you need to raise a kid if you decide to keep the baby.

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PICK SIX
BY BRENDAN EMMETT QUIGLEY

Across

- 1 They've got all the answers
5 Catching a bit more Z's
9 Spot for a lavalier mic
14 Little character on TV
15 Host before and after O'Brien
16 French 101 school
17 Have- ____ (those in need)
18 Impartiality from your pops?
20 Bioinformatics strand
21 is.gd thing
22 Learning method
23 Pest near the Taj Mahal?
26 Broadcasted
27 Aconcagua, e.g.: Abbr.
28 Shock jock in a cowboy hat
30 Mouselike animal
33 Puts another candle on the cake
34 Money put on the table
38 Two things that you do at an Oasis concert?
41 Big Apple cops
42 Mangy dog
43 D&D brutes
44 Magazine with a red border on its cover
45 "We're drowning here"
46 Outboard motor locale
49 Crime novel?
54 High spirits
56 One's better half's title: Abbr.
57 Popped thing

- 58 Kudos for some BDSM activity?
60 Pained expression
61 Spook's work
62 Northern duck
63 Con ____ (with vigor)
64 Vogue topic
65 Red- ____ (cinnamon candies)
66 Butt Fumble team

Down

- 1 "The Ox-Bow Incident" star
2 In the thick of
3 2022 World Cup host
4 Cap and gown renters: Abbr.
5 Astronaut Buzz
6 Start of an old army slogan
7 Wrap things up
8 Place to get your kicks?
9 "I Dreamed a Dream" musical, for short
10 John Wilkes Booth was one
11 Presence of mind
12 Spanish national hero
13 Wine leftovers
19 National cheer, for God's sake, we'd better hear at 3-Down
21 Ahead by a pair
24 Make changes
25 Green- ____ (okayed)
29 Reach, as a goal
30 W-9 ID

- 31 "Yo, bro!"
32 Agent, briefly
33 Homecoming visitor
34 Emo motif
35 Neither partner
36 5K souvenir
37 Overhead rollers
39 Key with one sharp
40 Knights' neighbors
44 Almost make it home
45 Things with heads and threads
46 Italicize
47 "M-m-m-m-m"
48 One of the Rosenbergs
50 "That'll do"
51 Sky blue
52 Sanctioned
53 Moral stance
54 New Haven scholars
55 "In the vanities / No one wears panities" poet
59 "TBH"
60 Noun after a verb: Abbr.

Last Week's Answer

B	E	A	L	L	S	L	A	G	O	L	S	D
A	C	T	I	I	I	I	W	I	N	I	P	O
R	O	B	B	E	R	B	A	G	E	L	B	I
F	R	A	Y	S	I	R	K	L	I	E	N	S
S	P	R	A	T	M	A	E	A	B	L	E	
			N	O	F	U	S	S	N	I	N	
T	A	L	C	A	S	H	M	E	D	I	N	A
B	R	E	A	I	T	I	N	A	O	N	Y	X
H	E	F	N	E	R	D	O	M	D	O	T	E
		T	C	M	H	A	R	A	R	E		
B	O	O	B	A	J	A	E	C	L	A	T	
S	A	V	O	R	S	O	D	F	L	A	M	E
T	H	E	K	O	R	A	N	H	I	A	T	U
A	I	R	I	N	G	E	U	N	R	E	S	T
G	A	S	L	A	O	S	D	E	E	R	E	S



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